

The Western Transmission of Exported Porcelain and its Aesthetic Influence in the Context of Chinese Landscape Aesthetics

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Abstract: Chinese landscape aesthetics is embodied in the Chinese philosophical view of “harmony between nature and man”. Landscape aesthetics has gradually evolved into the feeling of landscape, integrated into the traditional humanistic spirit, and formed the social life of appreciating natural landscape, making natural landscape, writing natural landscape, etc. From the perspective of Chinese landscape aesthetics, this paper analyzes the artistic style of Chinese traditional export porcelain and the fusion of Chinese and Western products in the process of Silk Road trade.

Keywords: Landscape aesthetics; Export porcelain; Decorative theme; Silk Road

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1. Overview of Chinese landscape aesthetics and export porcelain

“Harmony between man and nature” is the basic philosophy view and spirit of China. Its philosophy spirit is mainly embodied in the harmony and eternal way between man and nature. “Taoism” is based on the principle of following the laws of nature to pursue the idea of spiritual freedom. “Confucianism” is based on an ethical perspective. “Zen” is the human state of mind as a position, understanding of nature, it is the expression of understanding. The Chinese philosophy of “unity of nature and man” emphasizes the meaning of nature, namely “artistic conception”. Taoism, Confucianism and Zen all establish an emotional connection with the concept of man and nature. “Harmony between nature and man” is the core category of Chinese traditional culture, the foundation of the emergence and development of Chinese landscape aesthetics, and also the highest realm pursued by Chinese landscape aesthetics. Chinese people appreciate the beauty of nature, so nature as the object of their feelings.

Export porcelain is a kind of Chinese handicraft that enjoys a good reputation overseas. The porcelain in China’s ancient trade through the Maritime Silk Road is export porcelain. The introduction of export porcelain into Europe ignited the Western love for porcelain, which led to the 18th century Europe to order Chinese porcelain samples, and ceramic trade exchanges between countries through the maritime Silk Road. Influenced by the pursuit of natural artistic conception in Chinese landscape aesthetics, Chinese porcelain mainly focuses on landscape themes. Later, due to the influence of sample ordering, its modeling style and design theme have changed, and the decorative style of exported porcelain shows the interaction and communication between Chinese and Western art and design. “The secret of the Rococo art style’s compatibility with ancient Chinese culture lies in its delicate mood,” said art historian Lewinch. 3. There is a potential relationship between Rococo art and Chinese ceramic art. The spiritual idea pursued by Rococo art coincides with the Chinese philosophical thought of “unity of nature and man”, and the similarities between the two western artistic styles are intriguing.

2. Landscape decoration of export porcelain

The beauty of nature lies in its ability to entertain the spirit. This attributes man's love of nature to emotional desire.

Most of China's landscape poems and landscape paintings are embodied in people's appreciation of nature. From the person's own self-cultivation and emotion, the sentiment in the scene, moral. As Mr. Qian Zhongshu said, "My heart is in the mountains and rivers", "the mountains and rivers also have their own hearts, waiting for my heart to reflect the hair", "to linger, that is, to see me in things, such as I am in things, the body of the opposite sex." The phase of the thing is not lost, and the thing my feelings have been contracted; Phase is not lost, the old things are still outside me, can be right and enjoy; I am in love, and old things are like my heart, and I can merge with them." 5 From the context of Qian Zhongshu, it shows that the emotions of objects and people need to be completely matched in expression. Confucius put forward that "the wise are happy with water and the benevolent are happy with mountain". The significance of landscape aesthetics lies in people's aesthetic feelings. Chernyshevsky once said, "Anything that shows life, or reminds us of life, is beautiful." 6 Chinese porcelain has a variety of decorative themes, mainly influenced by the painting style of the same period. In the depiction of export porcelain, most of the paintings are landscapes, always adding natural objects related to self-life, such as: mountains, water, pavilions, boats, auspicious clouds and so on.

Chinese porcelain craft is not only reflected in the advanced creativity of Chinese people, but also reflects the decorative aesthetic value of natural elements and traditional Chinese cultural elements. Porcelain itself contains material and spiritual forms. Landscape, as the main decorative pattern, is rich in new vitality of porcelain, reproducing the beauty of nature and presenting the picture of social life with a new medium. Landscape aesthetics has gradually evolved into a landscape plot, which has been integrated into the traditional humanistic spirit, forming aesthetic activities such as appreciating natural landscape, making natural landscape and writing natural landscape into a part of secular life.

3. Influence of foreign trade on export porcelain

In the process of the development of export porcelain, Chinese porcelain integrated the influence of Western modeling and painting style in landscape decoration style. With the expansion of the export market of Chinese porcelain, Chinese porcelain practitioners changed their consistent aesthetic thoughts. Through more and more ordinary trade exchanges, the collision of Chinese and Western culture and artistic style seeks new style characteristics, presenting different Western styling styles of export porcelain.

Chinese and foreign trade export porcelain pattern characteristics are: characters, scenery, animals and plants, drama, myths and legends and other themes, basically are positive content, suitable for export porcelain decorative patterns. At the same time, there are also customized decorative themes based on Western landscapes displayed on export porcelain. In Ming and Qing dynasties, more and more porcelain was exported to China, and many countries had more and more requirements and wishes for the shape and decorative style of porcelain. For example, the Dutch East India Company exported Chinese landscape and flower patterns to many countries. At this time, they were also influenced by Western painting, and some Western style landscape and flower patterns appeared on the porcelain, which reflected the natural scenery of the Northern Europe region.

4. The western transmission path of exported porcelain in the context of Chinese landscape aesthetics

As Chinese porcelain was exported to Europe through maritime trade, it was widely used in European countries. The European porcelain industry began to analyze and study the mysteries of Chinese porcelain. European practitioners began to learn from Chinese porcelain technology, absorb the strengths of Chinese porcelain, combine their own crafts and culture, and create new porcelain with European art style, showing the influence of Chinese export porcelain on European culture. While learning the decorative techniques of Chinese porcelain in the West and applying them to the Western porcelain making industry, Chinese practitioners also learn Western techniques from the Western porcelain making industry, which is complementary to us; We learned about different decorative materials and processed new materials to apply them to the decorative techniques of Chinese porcelain. Gradually, porcelain with Western stories began to appear. In fact, this porcelain contains symbolic elements of the fusion of Chinese and Western cultures.

5. Concluding Remarks

Landscape aesthetics is the spiritual achievement created by people with natural landscape as material. Chinese traditional porcelain has come to today, one is to consider the influence of science and technology on the traditional porcelain industry, the second is to consider the challenge of western modern culture, and the third is to consider the influence of the integration of Chinese and Western culture on the style of ceramics. In the face of the tradition and the future, the necessary reflection and suggestions are to find a new breakthrough in the system of "east wind to the west" and "west wind to the east" of exported porcelain in the context of

Chinese landscape aesthetics.

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